

ADVENTURING
INTO
BASKETRY



Come inside and look around...

A name written in fire across the world's horizons! A big name.



ADVENTURING INTO

BASKETRY

A miscellany of fact and fiction
with hundreds of illustrations in
colour and monochrome



Introduction

Want a hobby that can provide a lifetime of pleasure,
adventure and education?

Start a rock collection.

This fanzine/magazine was put together
in July/August of 1981. It is something
we have wanted to do for some time, and
we sincerely hope that you find it
enjoyable too.

The Echo & The Bunnymen interview was
conducted on 24th April, 1981, just prior
to their second gig at Rock City and the
release of their second album.

The 23 Jewels piece was done on 15th
August, 1981 in the basement of Select-
adisc, with Nick Simpson and Frank
McCarthy.

The poem was submitted to us four days
after its conception.

There will probably be another magazine
printed in the future, so if you have
anything you would like to see in it,
send it to us at

Adventuring Into Basketry
5 Trentham Gardens

Aspley

Nottingham, NG8 3NG.

and we will gladly

consider it.

A. Hulme/N. Burrows



FIG. 172

HIGHLY RECOMMENDED PUBLICATION:

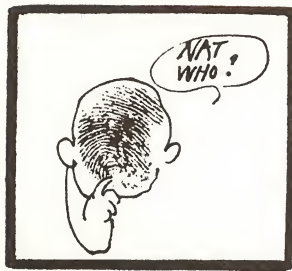
'Royal Wedding Souvenir'

Write to Mowbray Product, Room 92, 121 Main Street,
Asfordby, Melton Mowbray, Leics. for details
of this and other publications.



ADVENTURING
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Standing in front of the mirror,
He smoothed back his hair,
Arranged the small tache,
That he was cultivating,
And departed for college.

Thumbs hooked behind beltstraps,
Chewing imaginary gum,
He strutted up to his mates:
" Hey up youths ",he enunciated.
" Pulled an ace bird last night."

Outside,having his fifth fag,
He noticed an onlooker:
" What are you starin' at,pal?"
He inquired,raising his fist.
" You want smashin' or what?"

Just past opening time,
He strolled into the pub:
" Thirteen pints,darlin' ",he drawled,
Sticking out his chest.
He could take his ale.

by Jonathan Tait 21/7/81

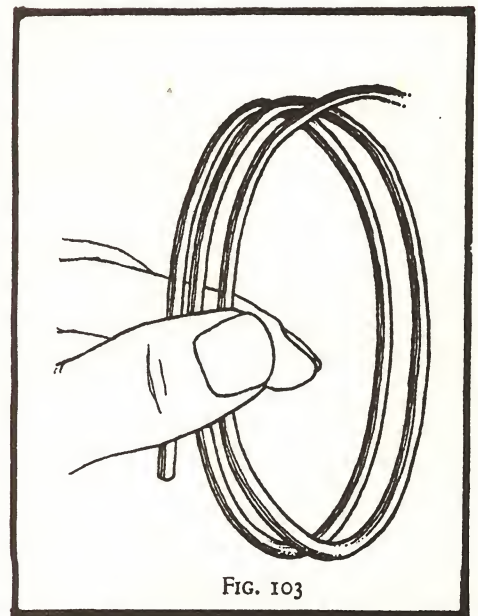
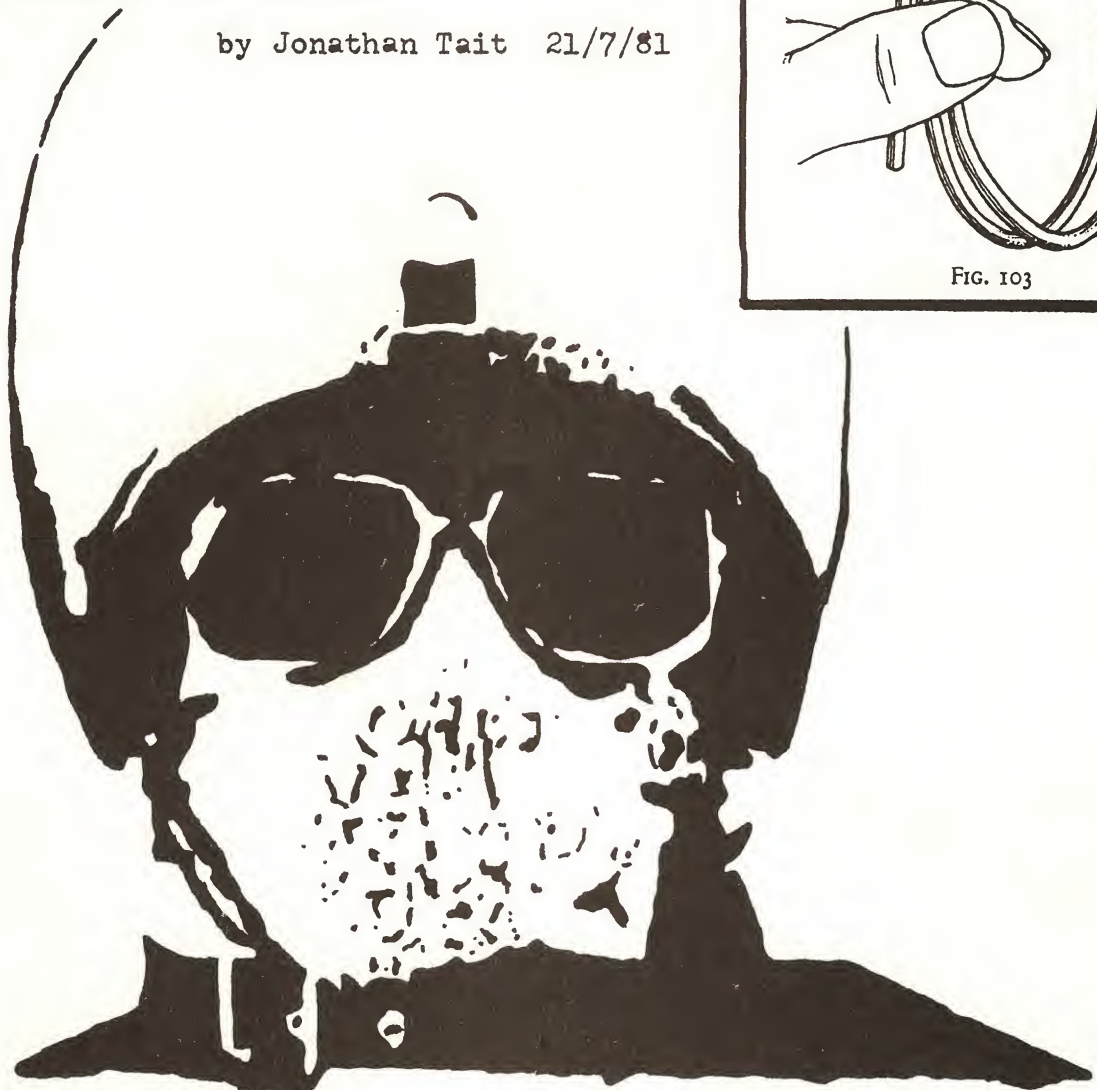


FIG. 103



Echo and the Bunnymen

Waiting outside Nottingham's Rock City in the driving sleet for Echo & The Bunnymen to arrive for a sound-check for which they end up being half an hour late for anyway is no fun. We later discovered the reason for the hold up was their equipment being delayed in snow at Buxton, ironically also the location of the filming of their forthcoming movie. Thus talk began (with guitarist Will Sergeant mainly, vocalist Ian McCulloch partly and drummer Pete De Freitas possibly) on the subject of the film.

WILL THE FILM BE PURELY LIVE FOOTAGE OR NOT?

"No, it's got a bit of frolicking in it as well. This film's the worst. It's the worst film in the world. It is going to be called 'They Shine So Hard'."

WILL THERE BE A SOUNDTRACK LP TO FOLLOW THE EP?

"No, it's just going to be the EP."

WHY WASN'T DAVID BALFE (ex-Tear-drops keyboard player) PRODUCING THE LIVE EP?

"I want to know why it said it was produced by Hugh Jones and Bill Drummond, because Bill wasn't even there... he was there at the mixing at the beginning, but we were only there for a few days. Anyway, it doesn't matter, I don't want anything to do with him."

WHY DID YOU CHANGE THE TITLE OF 'ALL MY COLOURS...' TO 'ZIMBO' FOR THE EP?

"Eh? We didn't. That was a cock up. We didn't have a title for it when we recorded it, and the record company were pushing the track for the EP. That (the EP) was my idea (Will's) - all that happened was we were in the studio listening to the tapes and I said 'Well, I wouldn't mind this going out' and the next thing we knew it was on a 12" single and in the shops. And all the tracks were wrong! It shouldn't have been called 'Zimbo' because its pronunciation isn't zimbo it's.... 'Njimbo'."

DID YOU FIND MAKING THE FILM AN ENJOYABLE EXPERIENCE?

"Yeah. It went well. It was weird, having to stop and get all the cameras rolling and that sort of crap. It was just a weird atmosphere."

WHY DID YOU CHOOSE TO PUT THE GIG ON IN BUXTON?

"Because it's.... a weird place. It was a big octagon shape, the hall, all glass, like a big greenhouse. And there was, like, all these tropical plants and things. Really weird."

WILL THE FILM BE ON GENERAL RELEASE THROUGHOUT THE COUNTRY?

"Well, it might be doing the rounds with a Clash film, a Slits film and a Pop Group film. Amongst those no one will notice ours. It is the worst film ever. The live stuff's great, but the bit at the beginning! It's the worst thing you've ever seen. Makes Crossroads look like the bloody Royal Shakespeare Company."

IS THE BUNNYMEN/TEARDROPS/WAH! RIVALRY EXAGGERATED BY THE PRESS?

"Yeah." Oh.

IS IT TRUE THAT YOU PLAYED TRUMPETS WITH THE TEARDROPS ON TOTP?

"Yeah. Not when they actually went on TOTP, but on the video. Me and Les and Pete and loads of other people from Liverpool. All in the jeep."

WHAT CONNECTIONS DO YOU STILL HOLD WITH ZOO! RECORDS NOW THAT YOU'RE WITH KOROVA?

"They're our management now."

THEN WHY ISN'T THEIR LOGO ON THE LIVE EP?

"It isn't? That's weird isn't it? Maybe that's why it's charted."

ARE YOU SATISFIED WITH THE KOROVA DEAL?

"Well, yeah... you've got to watch them though. Give them an inch and they'll go metric."

WHO'S IDEA WAS IT TO GIVE THE FREE SINGLE AWAY WITH LATER COPIES OF THE FIRST ALBUM?

"The record company's. We can't do anything about it. Once we've given them the tapes, they can do more or less what they want with them. Like, if we get a hit single, they can put it on K-Tel LP's. I think if we really objected to it, and we caught them quick enough, we could stop it though..."



bunnymen....

ARE YOU MORE SATISFIED WITH DRUMS THAN WITH ECHO (the drum machine) IN THE EARLIER DAYS?

"Yeah. Well, we've got no option have we? On the new album we've done some songs with drum machines though" DO YOU STILL USE ECHO?

"Yeah. See the green one? That's Echo....and that's Jake. He plays guitar on a couple of the songs and a little bit of synth on the first song in the set ('Over The Wall'). I mean, how many groups have got three guitars?! April Wine or something..."

WHAT WERE YOUR IMPRESSIONS OF AMERICA?

"It was rotten. You don't get anything like real food. After every meal I ate in America I felt sick."

WHAT WERE THE AUDIENCES LIKE?

"Some of them were great, but.... some of them weren't. Some were like London, y'know, London Lyceum types... "ahh, come on, impress us".

We met up with U2 in America. We had a good laugh."

"They're crap," asserts Ian.

"They're just easy listening," corrects Pete.

"Do you like U2?" Will asks. The general answer is affirmative.

"Yeah?? I don't get it. Why do people like them? They're too soft. Not hard rockin'!" Will also explains that their American visit prevented the band appearing on TOTP when the EP was in the chart.

COULDN'T YOU HAVE SHOWN PART OF THE FILM?

"Well, yeah, that could've gone on, but we don't want it to....we could end up like The Teardrop Explodes! Pomp rock!"

WHOSE IDEA WAS IT TO HAVE BLUE ORCHIDS SUPPORT FOR THE TOUR?

"We liked the idea of having somebody, y'know, unknown, unheard about... they're supposed to be good. They sound a bit out of tune, but it doesn't matter though."

DIDN'T THE FACT THAT YOU'RE PLAYING ROCK CITY FOR THE SECOND TIME SEEM TO INDICATE THAT YOU ENJOYED IT HERE THE FIRST TIME?

"It was alright. The Rainbow was crap. But it was good here, though."

Interview by Neil Burrows, Andrew Hulme and Ian Rockley. Written by Neil Burrows.



BASKETS OF THE MONTH:

'The Perils Of Penelope Pitstop'

Bill Nelson's haircut

Saxa

'The Antiques Roadshow'

Martin Thorpe

Garibaldi

SPITFIRE PARADE:

'A Factory Quartet' (Side 2, Kevin Hewick)

'In Berlin', Blurt

'Whatever Happens Next', Swell Maps (Side 4)

'Q. Quarters', The Associates

'Magic, Murder & The Weather', Magazine

'Wheel Me Out', Was (Not Was)

'Devils And Angels', The Passage

'Entertainment!', Gang Of Four

'Zip Nolan', Cult Figures

'Faith', The Cure

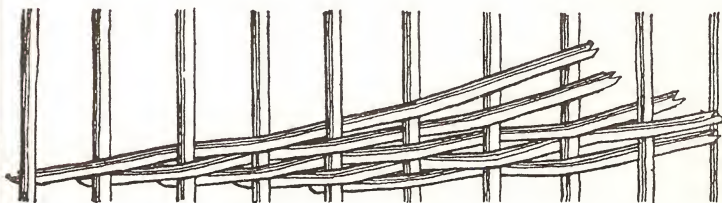
'Odysshape', The Raincoats

'See My Baby Jive', Wizzard

'Slap Dash Snap', Siouxsie/Banshees

'The Return Of The Durutti Column'

(We've Got A) Bit Of A Picnic On



ALBUMS

KILLING JOKE: "What's THIS For...!"

Something, somewhere has gone wrong. Killing Joke used to be inventive through their ability to create and challenge, right from the excellent 'Nervous System' 10" to their first album. Their power and ideas were blended to form driving music of some note. They now appear to have lost that original ability and their songs have just become relentless, repetitive and, ultimately, redundant.

Each track on this album is based around obvious, thumping drum patterns, with fuzzed guitar and keyboards creating a solid wall on top. Jaz's distorted vocals are practically indecipherable until he yells the usual K.Joke chorus line (often simply the title of the song). Hard core K.Joke fans will no doubt enjoy listening to this, but I fear others will find it a particularly arduous task.

Only 'Tension' and 'Follow The Leader' manage to escape mundanity by having some semblance of melody, but the rest, especially 'Who Told You How?' and 'Unspeakable', are.

The average track length is 5½ minutes. There are eight of them.

THE RED CRAYOLA: "Kangaroo?"

Laura Logic has got it. Siouxsie had it. Alison Statton had it. Now Laura Logic has got it. She is currently one sixth of The Red Crayola, along

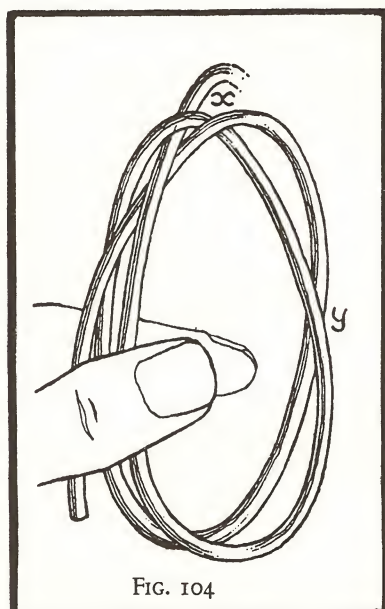


FIG. 104

with two Ubu's, an ex-Map, a Raincoat and Ben Annesley (?).

This album is wonderful. It shows politically inclined lyricism can make its point and be FUN!! Mayo Thompson's eclectic ideas behind songs like the title track, 'Prisoner's Model' and 'The Tractor Driver' combine ideally with the disjointed musical antics of the musicians.

"They say it's art killed Pollock
As if that could be.

In fact he missed a bend

And drove his Ford into a tree."

('A Portrait Of V.I. Lenin In The Style
Of Jackson Pollock Part I')

Excellent couplets like the above are scattered throughout the album, these observations and the dainty/faintly jazz-tinged wanderings of the music providing a balance for some particularly cumbersome song titles. Kangaroo? Certainly.

THE RAINCOATS: "Odyshape"

The Raincoats create a sparse sound, their style of music using a variety of instruments to give it an odd character. These instruments range from traditional bass and guitar to violin, cello and even an harmonica in places. They use these sparingly, never overdoing anything in order to capture the essential quality.

The innocent voices of Ana, Vicky & Gina enhance their music. The lyrics are spoken or sung, always lifting and changing with the pace of the music. There is no continuous beat to grasp on to, no stable rhythm; in fact, the only thing that does remain constant in most of the songs is the bass line.

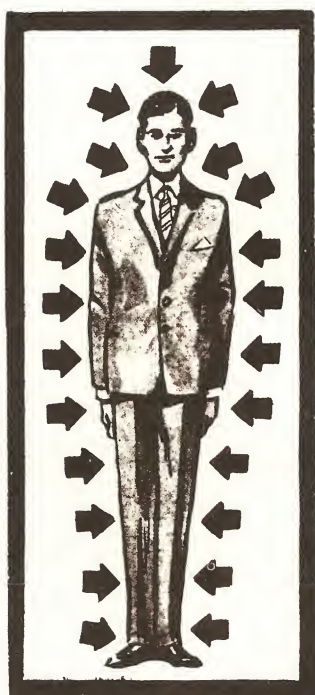
The musicians never remain on the same instrument for long, contributing then moving on. The fact that there is no permanent singer can only be an asset, the listener never getting bored with the same voice.

From the catchy bass and drum introduction on the opener, 'Shouting Out Loud', the album carries you along through beautifully forlorn tracks like 'Only Loved At Night' and 'Dancing In My Head'. The latter is graced with touches of piano and further enhanced by Gina's haunting vocals...

"...but my spirit is dancing. Dancing in my head and in my heart."

The second side doesn't run as smoothly as the first, the music becoming more erratic but being kept together by bass and swirling violin. 'And Then It's OK' features Robert Wyatt on drums, whilst 'Red Shoes' is almost Ana's solo effort, as she plays everything except violin (Vicky). The album closes with 'Go Away', a short climactic piece that sweeps along and ends almost as abruptly as it began.

This record leaves the first Raincoats album standing.



JOSEF K: 'The Only Fun In Town'

Here is a list of tracks:

"Forever Drone"
 "16 Years"
 "Citizens"
 "Crazy To Exist"
 "The Angle"

These tracks are stunningly mediocre. The debut Josef K album and HALF its tracks are just downright average. Of the five remaining, at least two have previously been released as singles ('It's Kinda Funny' and 'Sorry For Laughing', both excellent), which leaves three.

"Heart Of Song" was the best of the recent Peel session and is also the best here. A good chorus hook and less reliance on the (eventually) nauseatingly jangly guitars which dominate the sound throughout the album.

"Revelation" also relies less on that sound, substituting instead a stronger beat with much more bite to it than the other tracks.

"Fun 'n' Frenzy" escapes mundanity by virtue of its title and generally lively aura, but even then it's not particularly excellent. In fact, on the whole, this album is simply Not Very Good.

THE FLYING LIZARDS: 'Fourth Wall'

The Flying Lizards- one-hit wonders, a bit of a giggle at first but after that.....think again!

There are only two tracks on the whole of this album which bear the slightest resemblance to 'Money' ('Move On Up' and 'Lovers And Other Strangers', both singles prior to this album's release). The remaining ten feature David Cunningham and lots of tapes.

Obviously more orthodox instrumentation is required to produce the grinding machinations of 'Hands 2 Take' or the pumping 'Steam Away', and for these DC is aided by a cast of thousands (well, eighteen anyway), including one Robert Fripp on a couple of numbers (coincidentally the least effective on the album but there you go).

In fact, half a dozen tracks here feature mainly Mr. Cunningham, credited with tapes, percussion, guitars, voice, keyboards and loops, including the excellent 'Steam Away' and 'Another Story'. When he is joined by only one or two other musicians DC produces the album's most effective pieces, 'In My Lifetime' being a case in point, its looped voices providing a chilling commentary over the harsh background soundscape. Elsewhere the band is expanded to incorporate about five people, the more musically complete songs like 'a-Train' and 'Hands 2 Take' resulting.

Because this album is by The Flying Lizards I fear many will simply ignore it. This is a shame, because a lot of worthy experimental music is featured here and I feel it should be recognised as such. Perhaps if it was credited to Pere Ubu or Brian Eno it would receive the acclaim it deserves.

Reviews by

N. Burrows and

A. Hulme.

GOLDEN COCKRILL

Half way through 1980 Swell Maps split. Following a fraught Italian tour Biggles Books and Epic Soundtracks revealed to an unsuspecting world that they had left because they didn't like the way Nikki dressed. A nation mourned. Epic drifted off to The Red Crayola, Nikki released a solo single and Jowe recorded an as yet unreleased solo album. The bass player on this album is/was Golden Cockrill, experienced dee-jay and infamous part-time Map. Here he comes now.....

REAL NAME: JOHN MURGATROYD

.....COCKRILL..

DATE OF BIRTH: 23RD FEB '59..

PLACE OF BIRTH: SOLIHULL...

FIRST PUBLIC PERFORMANCE: 'VILLA-
LOBOS PRELUDE N^o 4'-MIDLAND

FRETTED INSTRUMENT FESTIVAL
1972

CONSIDERED DESCRIPTION OF:-

Epic: KING CHARLES II'S CLONE

Biggles: BOOKWORM.....

Jowe: CLUMSY OAF..... WE HATE HIM

Phones: BURNT OUT HIPPIE..

Nikki: MY HERO!.....

DO YOU LIKE ANISEED ROCK?: IT SUCKS

REAL REASON FOR 'UNPROVOKED' ATTACK

ON JOWE BY SKINHEADS: UNPROVOKED
ATTACK ON SKINHEADS BY
JOWE (WATER PISTOL JOB)

CURRENT/FUTURE ACTIVITIES: BELLY
BUTTON PROBLEMS (KNOW
WHAT I MEAN?)

FAVOURITE FOOD: CHIPS + CURRY
SAUCE, LENTON CHIPPY, 40p.
COCKROACH CHEAP ADVERTS.

FAVOURITE TV PROG.: DR. SNUGGLES

FAVOURITE FILM: SNOW WHITE..

FAVOURITE SINGLE: 'I FEEL LOVE' -
Donna Summer

FAVOURITE ALBUM: 'THE CONCERT

SINATRA' - Frank Sinatra

FAVOURITE MAPS SINGLE: 'LOIN OF
THE SURF'

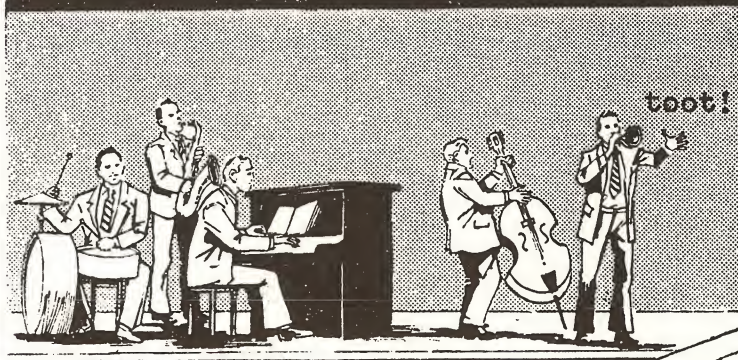
FAVOURITE MAPS ALBUM: 'TRIP TO
MARINEVILLE'

AMBITION: TO RELEASE SOLO DISK

~~HERO~~/HEROINE: YES PLEASE.....

DO YOU REALLY HATE JOWE?: YES!!

NONE SO BRAVE



SINGLES

THE ASSOCIATES: "Q.Quarters" (Situation 2)

"Kitchen Person" (Situation 2)

The Associates release two of their strongest singles to date. The soft, awesome 'Q.Quarters' (its B side featuring the superior original and the gliding adventurousness of 'Kissed') contrasts well with the effectively over-produced, pacey 'Kitchen Person' follow up.

23 JEWELS: "I'll Pay For This" (Temporary Records)

The third Jewels single to date and by far the best, in terms of both production and material. The flip, 'Down To Minimum', is also extremely good.

THE BARRY GRAY ORCHESTRA: "The Main Theme From Thunderbirds" (PRT)

Slightly disappointing A side, perhaps lacking the power required for the horns, but the other side features the theme from 'Joe 90'; classic.

THE MONOCHROME SET: "Ten Don'ts For Honeymooners" (Pre)

The flat, empty sound of the last M.Set album is thankfully abandoned to make way for more fully-fledged pop similar to their first. Bucks Fizz for posers.

THE RED CRAYOLA: "An Old Man's Dream" (Rough Trade)

Allegedly attracting 'disco action', the first Red Crayola 45 for over a year is a gloriously brutal bass maze. The 'Milkmaid' coupling doubles its justification for singularity, but invest in the wonderful 'Kangaroo?' LP instead.

BLURT: "The Fish Needs A Bike" (Armageddon)

More catchy than previous releases from the Stroud trio. Just simple guitar riffs and drums with frenzied wailing sax from Ted Milton. B side is 'This Is My Royal Wedding Souvenir'.

DNA: "A Taste Of DNA" (Rough Trade)

The excellent Arto Lindsay on guitar, Ikue Mori (drums) and Tim Wright (bass) produce a crazy mish-mash of rhythmic bubblings, but of the six tracks only on 'New New' does anything particularly invigorating result. Lengthening the songs to let the ideas develop would possibly produce healthier results.

THE DURUTTI COLUMN: "Lips That Would Kiss" (Factory)

A 7" release of last year's 12" version. Vini Reilly makes the most of a simple drum machine and guitar and brings out sensitively serene records. Excellent guitar playing.

ESSENTIAL LOGIC: "Fanfare In The Garden" (Rough Trade)

More light-weight than the previous 'Better Noise' single, but enjoyable nonetheless. Laura's vocals are as fine as ever, the sax slightly subdued. Isostemonous.

VIRNA LINDT: "Attention Stockholm"

MARI WILSON: "Dance Card"

SHAKE SHAKE!: "Shake Shake!"

(all The Compact Organization)

A label to watch. Three of the year's better releases, the Virna Lindt single a mini-classic. A 60's spy-spoof with a gyrating, speedy tempo, husky European vocal and featuring Ms.Lindt at the electric piano. What more can one ask for? How about the extremely danceable, extremely (Northern) soulful 'Dance Card' by Mari Wilson with the Imaginations. Dance is not the right word! How about Shake Shake!? Of the three, the most disappointing, although the B-side is a gem. The ready-to-hear collection on Compact..... Styles Are Made, Stars Are Born. Somebody has to be first.

IL Y A VOLKSWAGENS: "Kill Myself" (Mechanical Reproductions)

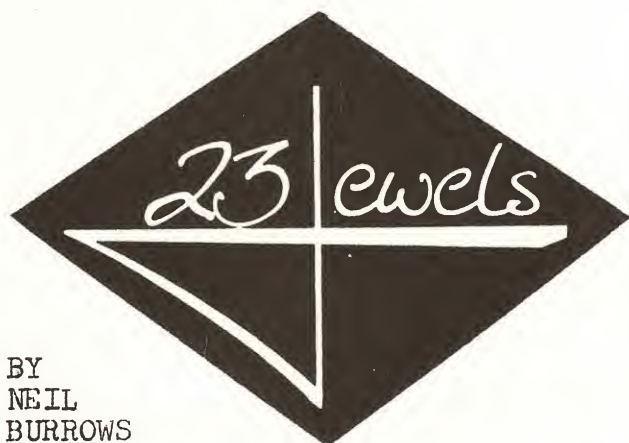
As a debut single a very worthy effort. Joy Division with a sense of humour, featuring a dead-pan vocal to end them all. The main problems at the moment seem to be that the band are from Leicester (which they can't help) and their name (which they can).

VISITORS: "Compatibility" (Rational)

A great single. Points of reference? Joy Division, perhaps The Jam, except the influences are soaked up and channeled into something individual and compelling. A record of surprising substance, even its B side, 'Poet's End', could outshine the majority of this year's releases.

REVIEWS BY:

N.Burrows and A.Hulme.



BY
NEIL
BURROWS

Nottingham band 23 Jewels have recently released their third single on their own Temporary Records label, a totally self-financed affair which will hopefully receive more acclaim than its predecessors. That's one reason for this.

The band's main driving influence is Nick Simpson, who met the band's current rhythm section (Geoff Powers and Mark Buckle) at university three years ago. Along with a since departed guitarist called Simon, they were collectively known as Sneak & The Previews. However, in the summer of 1979, just prior to the band's recording of their debut single, and following numerous arguments, Mark and Simon left. Thus, for the single, Neil Roberts joined on guitar and Paddy Russell (An Old School Friend) was roped in as temporary bass player. To add to this instability, the group discovered that a Bristol band had already released their debut disc under the name The Sneak Previews, so a name change to 23 Jewels was called for. It occurred and the debut single, 'Playing Bogart', was released.

A year later the band were preparing for the recording of their second release (the 'Weltschmerz a go-go!' EP) when the by now bass-less trio were re-joined by Mark. The EP was made and put out in the summer of 1980. Neil Roberts, however, was a year ahead of the others at university, leading to his untimely departure just after the EP's release. A replacement, Frank McCarthy ("from Brighton, reads The Guardian, that sort of thing") was found and the current Jewels incarnation was afloat.

The third single, the excellent 'I'll Pay For This', has recently seen the light of day, production chores again handled by Clive Gregson, he of Any Trouble fame. In a recent chat with Nick, I asked how this connection came about.

"When I lived in Manchester I was playing in Idiot Rouge and our bass player knew him and asked him along to one of our gigs in Liverpool. We played really badly, everything went disastrously wrong, and Clive was there really pissed up and he went round pretending to be an A&R man from CBS, asking everybody what they thought of the group. He was just being really obnoxious and really loud- I thought he was an absolute twat. We had an argument about Fender guitars and he was saying how terrible they were. We all had Fender guitars, so we thought this was pretty bad form really. Now, though, all of Any Trouble play Fender guitars. After that I got to know him quite well and my opinion of him improved."

DO YOU LIKE ANY TROUBLE YOURSELF?

"Possibly I wouldn't if I didn't know them. I don't think Clive really makes the kind of records he would like to make, and I think he's a very careless songwriter as well. When he actually puts his mind to it he's a very good lyric writer. One of the first songs he ever wrote called 'Bible Belt' is one of the best he's written, about the Lennon 'Beatles are more popular than Christ' quote. It's a brilliant song, very simple- I think all his songs are one verse too long, incidentally. He's a very clever bloke, though, a very talented bloke."

"I was asked to tour America with Any Trouble, playing keyboards, but I turned it down.....I felt I owed it to the fans in this country to stayy'know, I feel a great loyalty to the fans..."

CAN YOU EXPLAIN WHY YOU REQUIRE TOTAL INDEPENDENCE IN YOUR OPERATIONS?

"Well, in fact, this is a rumour which has got about which is very creditable in a lot of ways, I suppose. It looks good on paper and that sort of thing. But in fact we're independent out of sheer necessity, because no one will put our records out. The advantage is we can do what we like when we like but equally we don't make as many records as we ought to, and when we do they're far too rushed. Like, the three records we've made so far, there are flaws in them. On a simple level there are lots of mistakes, lots of things I could think of now that I would rather have done differently, which if we'd had more time, I might have noticed then."

"I'm a bit dubious about this independence thing anyway. There are a lot of independent records put out nowadays catering to a particular, snotty little market; it's a bit like a collectors thing, y'know..." "Have you heard the new Desperate Bicycles single" sort of thing. Really making records ought to be an end in itself, but it would be good fun to make records which people bought, instead of them going under your bedroom lamp, which ours do."

"The same goes for playing live as well. One fanzine did a piece on us and said 'Oh, they only play when they feel like it', whereas the fact is we can't get the bloody work. We're going to try and play London if we can. Certainly we'll play more out of Nottingham than we have done in the past."

WOULD YOU EVER CONSIDER SIGNING WITH A BIG LABEL?

"Oh yes, no question. There are certain labels I wouldn't sign with, like EMI, because of their involvements in the armaments industry - you ought to have as little to do as possible with people like that. I wouldn't sign with Virgin either, they're just a bad label."

DID YOU FIND IT A DIFFICULT EXPERIENCE GETTING THE SINGLES RECORDED, PRESSED, ETC, INDEPENDENTLY?

"No, it was very easy. The first one was easy to do - the recording was pretty traumatic but the physical process is very easy. As for getting distribution, we were very lucky with 'Playing Bogart' because Rough Trade took 200 and paid for them there and then..... they've never taken as many of one of our records since. We've sold nearly 400 of that record, which

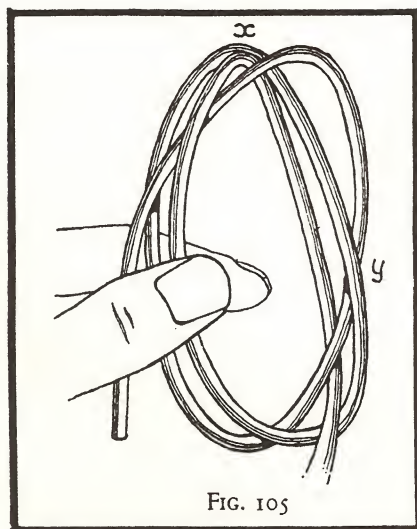


FIG. 105

is nothing, but to us, we just couldn't believe it. The EP, though, the pressing was done by Horlake (?) and they did a terrible first batch, on old vinyl with bits of twig in and that sort of thing. We eventually sold 100 of the 1000, but we couldn't get distribution for it. On 'Playing Bogart' we were lucky because John Peel liked it and played it several times and it was single of the week in NME, and that was just great fun because we were getting letters from abroad every day - San Francisco, Dieppe...."

"We were also interviewed for the NME by Lynn Hanna; we went round to her house, had our pictures taken and it never went in. It was a terrible thing - if anything I'd like to become famous so that I won't have to tell my grandchildren 'I nearly got in the NME once'...."

ARE THERE ANY PLANS FOR ANOTHER SINGLE, OR EVEN AN LP?

"I'd love to make an LP, just because it's good fun to do..... I think we could make a good record as well. We'd have to spend more time on it though. Like, in the context of making a single, it would be having say two days to do it instead of about 10 hours, which makes all the difference."

"Then it's a question of getting someone to put it out and that depends on the success of the singles. We are working on an LP, in fact, or certainly I'm working around it. I'm very interested in making an LP and I'm constantly on the look-out for people who might be interested in putting one out."

HAVE YOU APPROACHED ROUGH TRADE?

"Well we asked them to put out our third single when we couldn't get together the money and they, er, politely declined. Actually, Rough Trade, the same as John Peel, are very strange people..... I mean, the idea of what makes a good record is entirely subjective - there is no such thing, objectively speaking, as A Good Record - like, what do you mean by good, what criteria do you have as being good, different people will say different things. But I think a lot of the records Rough Trade put out, and a lot of the records John Peel plays, are extremely bad. Obviously that's only my own opinion, so it's not really worth much."



turn over

23 JEWELS CONTINUED.....

"All you have to do to get on the John Peel show, and you can quote me on this, is to have a Stiff Little Fingers soundalike backing band and a 13 year old girl shouting 'Give it to me' over the top and you know he'll go a bundle on it. To be fair to him, though, he has played all our records and Rough Trade have sold a lot of them as well..."

CAN YOU SAY A BIT ABOUT HOW YOU GO ABOUT WRITING SONGS?

"I write the lyrics and music, I write it all. The way we do this has altered, actually, over the last year or so. I used to just write everything and bring it along to rehearsals and say 'You play this, you play this, etc...', terribly autocratic y'know. I always have the ideas very quickly, what takes ages is getting the thing into a workable state. I used to just pace up and down my room thinking about it for hour after hour. What we do now, as soon as I've thought of anything I bring it along and we just piss about with it and we actually get playing things far quicker. For example, we played the Ad-Lib on July 1st and we'd rehearsed a song for the first time the previous night and we played it that night and I'm going to change it now - a different title, the music's changed - but probably I wouldn't have changed it if we hadn't actually gone out and played it."

WHY DON'T YOU PLAY 'PLAYING BOGART' ANY MORE?

"I wrote that when I was 19, three years ago. That is our most popular song, our record that's sold the most, but it sounds like Thin Lizzy to me a lot of the time. I think it's a good song, but it's got very little individuality. Like, our other records I couldn't imagine them being done by anybody else because they are a product of my character, but 'Playing Bogart' I could imagine it, easily."

ARE YOU SATISFIED WITH THE NEW SINGLE?

"I don't think I've done it as well as I could have done. It's meant to be about the essential theme in youth culture, the idea of youth as the James Dean figure, the loner, a preoccupation with immortality. You see it on the cover of any magazine, the encapsulation of beauty or..."

"People see youth as being a fixed point in time. When people are young they see themselves as being rather better than older people, that

older people are failed in some way - an attitude it's very easy to fall into. Now I see the decay in my own body, which you begin to notice in your early 20's, it occurs to you that you yourself are going to become exactly like that, your face is going to crumple and so on. I've written this song saying that this attitude of youth is a terrible conceit. Young people see in old people, in their physical and mental decay, the inevitability of their own fate and because of that there's an attitude of contempt because people don't want to know about this sort of thing, would rather not think about what's going to happen to them and that's what I tried to write about. In fact, technically speaking, it's not a very well written song, because what I ended up writing about was the attitude itself, not the attitude I was trying to strike down of youth as conceit."

'I was a hero in the
western film,
I was the young pretender,
And I got the girl,
I got her back,
I had the greatest aphrodisiac.'
("I'll Pay For This")

"That's just the attitude put into words and nowhere do I get onto the core of the thing, the reason why people have this attitude. 'Playing Bogart' is about the same sort of attitude. The songs on the Ep I think are quite good... I think 'It's Not For Me' is a great song, but we don't play that anymore because it's too hard. 'Love And Convenience' as well..... Frank doesn't agree about this, do you?"

Frank enters the conversation for the first time.

"No, it's just that I thought the song was slightly different to what it was, and I mis-read a couple of lines, so I wasn't thinking of the right words."

WHAT WERE YOU TRYING TO PUT ACROSS IN 'DOWN TO MINIMUM', THE SINGLE'S B SIDE?

"It's very stockpile, I can write any number of these songs. Basically I couldn't say what it's about; I wrote it after reading 'A Sort Of Life' by Graham Greene. It's very much a 'this is what it's like to be Nick Simpson' kind of song, which might be self-indulgent I suppose, but I don't see how you can write from any other point of view but your

own really. It's just a succession of things...

'I sat in the cinema
and watched,
Something vague become
cold certainty,
And somewhere outside the
love interests were two
sides,
And the whole world wants
to cram itself on the
same one.'
("Down To Minimum")

"When you go into a film, everything seems so simple. Like Graham Greene says, going into a cinema and seeing something like 'Gone With The Wind' made him cry, not because he found the story moving, but because the sad thing he found was that such courage, fidelity and that sort of thing simply weren't possible in human life because people don't behave in that way and he's absolutely right. (In films) everything is clear-cut. People like extremes and simplicity and there's a great simplicity in, for example, fascism. It's very simple and this is one of the reasons it's so attractive because it makes things suddenly seem clear. It's the same with religion- the Bible's religion is a marvellously simple thing and this seemingly helps explain everything. I mean, in Genesis the world's made in 7 days...very easy, it explains all the problems away. It's also something you get from the media- I mention the TV in just about everything I've written, I don't really know why that is..."

'In the dim-lit room
I've prayed for some
diversion,
But will-power eludes me
By the gaping screen.
See the arm-chair
entertainers
Wow those crowds
And wrap up the condensed
crises and home again.'
("Down To Minimum")

"You see, everything is put into one and life isn't like this. Everything is presented as if things have a beginning and an end; like your average romantic novel- first attraction, then hopeless estrangement and a triumphant reunion. Things just don't happen that way."



"This is why something like the Archers can go on for 25 years- I love that program but I don't say it's an accurate representation of what life is like, because I don't think it is- but it illustrates that things just go on, which is why the song's called 'Down To Minimum'. The last line is,

'Noticable turning points are down to minimum', the point being that there are simply no noticable turning points at which you can say your whole life hinges upon this point- you do this or you do that. Gottfried Benn, a German poet, wrote that life is building bridges over issues that disappear, like the choices that you're presented with somehow vanish away from under you. This was the sort of thing I was trying to convey. The best kind of books- which is why I like Graham Greene so much- nothing much happens in them. They're the most accurate, the most real and that's one of the reasons people like entertainment, lots of things happen. Things happen in books and films and it's there, in that little world and that's it, you can hold it in your hand like that. Whereas everyone knows that life isn't like that, and that's what I wanted to write about in 'Down To Minimum'."

Frank, somewhat overshadowed by his partner thus far, declares,

"That's one of the reasons I was so strongly drawn towards 23 Jewels in the first place....."

"He knew they read a lot of books."

- All three of the 23 Jewels singles to date ('Playing Bogart', 'Weltschmerz A Go-Go!' and 'I'll Pay For This') are available for £1.00 inc. p&p from 73, Herbert Road, Sherwood Rise, Nottingham.
or from Selectadisc in Nottingham.

LIVE REVIEWS

Tuxedomoon

Whispers, Nottingham

Whispers is an ideal place for any band to play; a large cellar with stage dancefloor, disco and a perfect atmosphere.

UNNERVING

Support band This Heat did not go down well. I thought they were excellent. Not a sign of a melody, hardly a trace of a set drum-pattern, but enough experimental ideas/idealism to carry them through. The soundscapes they created were amongst the most arresting and atmospheric I've heard, each as unnerving as the last. The scene was set for Tuxedomoon.

FILM PROJECTORS

A week spent in Nottingham prior to this evening inviting people to contribute original interesting ideas to their show resulted in the stage being besieged by violinists and dancers along with the four Tuxedomoon members themselves. The main form of lighting was provided by people aiming hand-held film projectors at the musicians' faces. The desired effect was created.

ENORMOUSLY

Older material from the 'Half Mute' album was interspersed with newer material from 'Desire', 'Victims Of The Dance' being particularly enjoyable. The sound was crystal clear and the power of the band surprised me enormously. Following various improvisations, they encored and departed.

The most enjoyable evening I've had all year.



Fig. 37

Bauhaus/Subway Sect/Birthday Party

Rock City, Nottingham

The Birthday Party appeared as a jumble of people, seemingly just appearing on stage and getting on with the music. Their set was very crude, featuring basic drumming and sleazy bass. Above this aural mash were sweet little keyboard motifs and guitar which served to intensify the sound, leaving it startlingly horrifying.

PRIMAEVAL

Most of the material was taken from the 'Prayers On Fire' album; 'Release The Bats', 'Zoo Music Girl', 'The Death Song' and 'Nick The Stripper', although the latter did miss the rich horn section from the album.

Frontman Nick Cave, sporting a baggy T-shirt, leaped around the stage, growling and screaming his way through the songs. At times the lyrics became indecipherable as he got carried away with his primaeval bursts.

Impressive- they came back for an encore.

Next on stage were the Subway Sect. The contrast between them and the previous act could not have been greater, in terms of both music and style. They were, presumably, booked as light-hearted entertainment to soften up the evening. They stole the show.

QUIFFS

Vic Godard appeared, resplendent in tuxedo and bow-tie: a host for the evening, a modern day Frankie Vaughan. Subway Sect were set and ready for a challenge, quiffs and all.

They moved through the set with ease; smooth flowing dance music to swing to. Pauses between songs provided Vic with the chance to chat to the audience- the perfect host.

Vic Godard and Subway Sect made the most out of a difficult position, and came out the best on the night. They played two encores.

And then it was to the serious stuff...

Bauhaus opened with the cold 'Spy In The Cab', proceeding into 'In The Flat Field'. Although this was inferior to the album version, it still managed to retain some of its power and drive, and it kept the punks happy. Peter Murphy wasn't so happy though.....

"So the Nottingham shit still spits, does it?"

.....and he finally took it upon himself to throw his mike-stand at a member of the audience. Irresponsible action under any circumstances.

LIFT

On the whole Bauhaus' performance lacked motivation and they frequently faltered on newer material. At this stage in their career, Bauhaus need all of their original flair and imagination to lift them from the rut they've entered. Their newer material is generally uninspiring and unimaginative, lacking the unique sound brought to a head on 'In The Flat Field'. What they need to do now is to re-examine and re-direct themselves.

On the night, though, they occasionally broke through, emerging with a past classic and showing their true worth. 'Rosegarden Funeral Of Sores' being an exceptional example, with Murphy leaping from side to side in the light of the strobe. The high-point was the final song, 'Dark Entries', a raw, vigorous song, showing a power the band hadn't unleashed all evening. A good note to end on.

They didn't encore.

The Cure

Assembly Rooms, Derby

Before the Cure appeared we were treated to 'Carnage Visors', a rather arty film showing a progression of movements of several toy-like figures. There was a soundtrack by The Cure that was also just a progression, complete with drum machine. It was 25 minutes long and in black and white.

COUPLED

The Cure have come a long way since their excellent debut album; in terms of both music and personnel

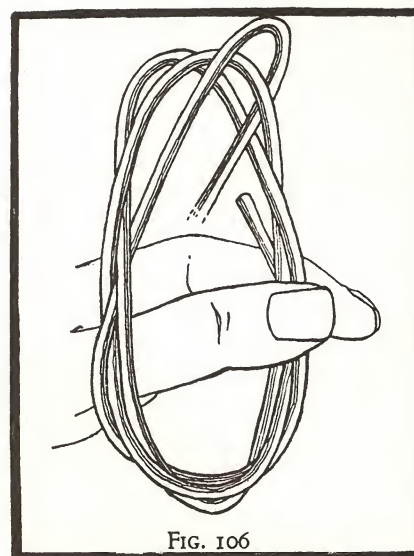


FIG. 106

to become an essential trio. Simon Gallup fits perfectly as bassist where Michael Dempsey left off. 'Seventeen Seconds' held him back, but 'Faith' has shown his full potential.

The set contained a perfect blend of old and new material, starting with 'The Holy Hour' and progressing into 'In Your House' and 'Other Voices'. The first of the older material was '10.15 Saturday Night' coupled with 'Accuracy'. This could well have been the highpoint of their show, contrasting the stark alienation of '10.15' against the bubbling 'Accuracy'.

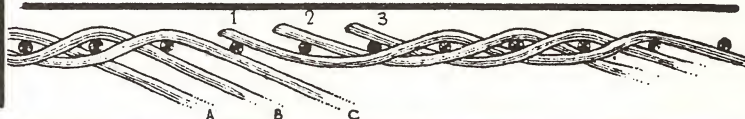
SWAPPING

Robert Smith's vocals are haunting, his voice containing an element of loneliness and despair that is perhaps captured best on record. The impression was created that The Cure wanted to and could have played forever. Their set was long, and they encored with the expected singles- all the old favourites. They played an excellent medley of 'Jumping Someone Else's Train' and 'Another Journey By Train' with Gallup swapping bass lines in the middle. This seemed to signify the amalgamation of old and new material and their ability to interchange between them and still come out on top.

Iggy Pop

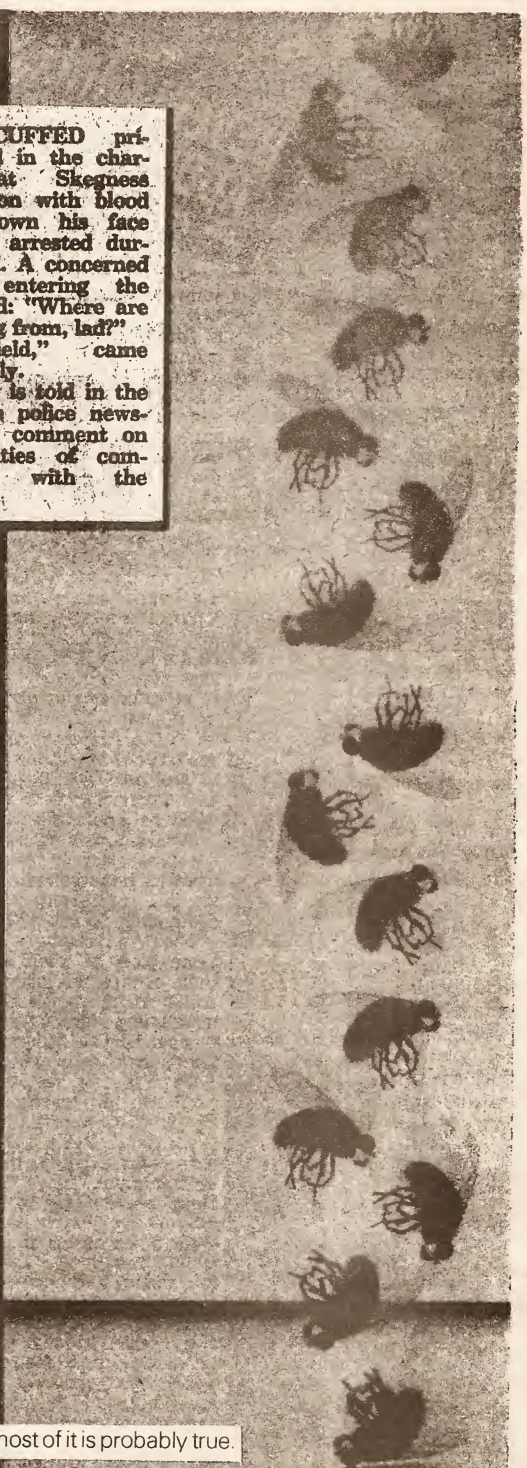
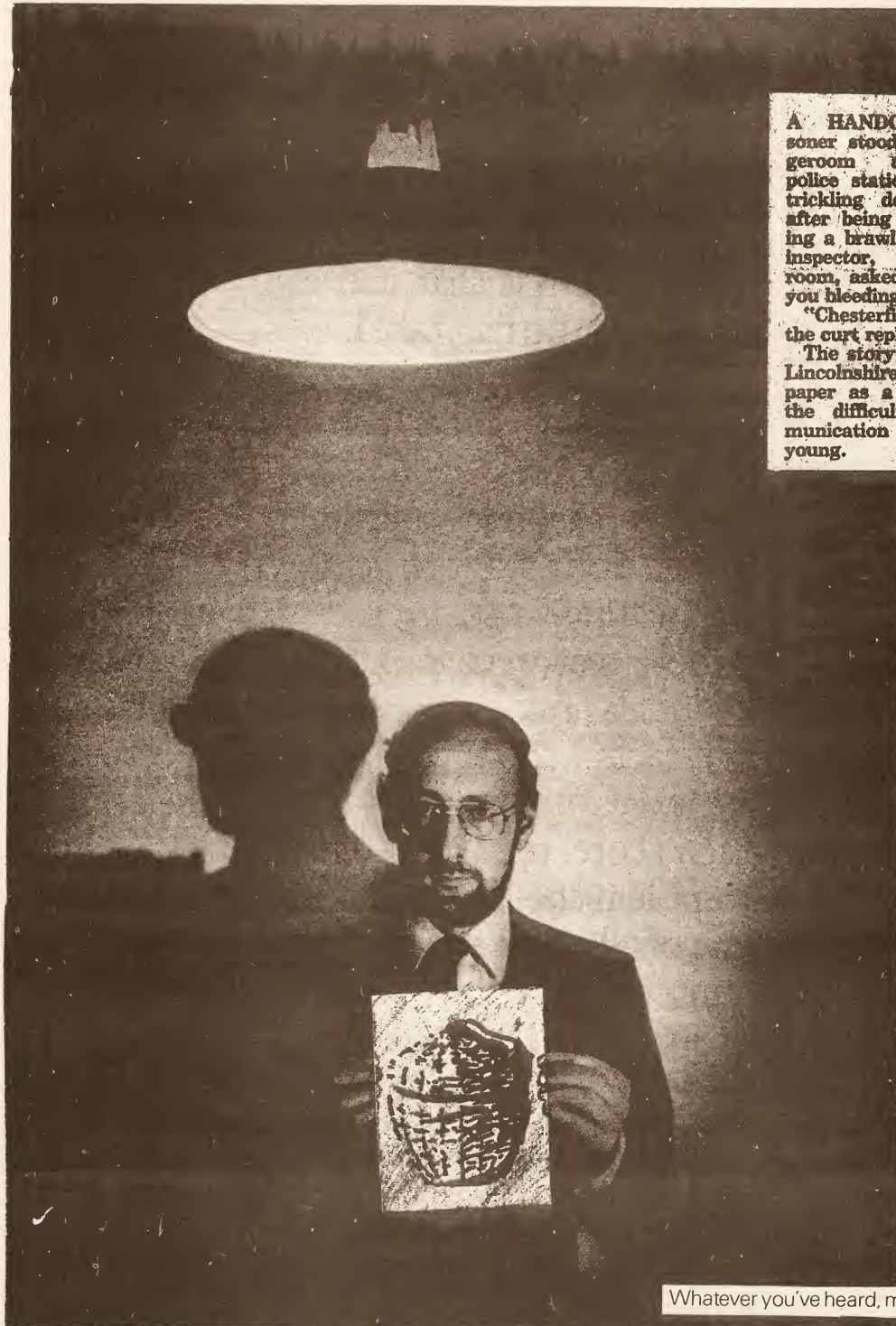
Rock City, Nottingham

Abysmal.



A HANDCUFFED prisoner stood in the charge room at Skegness police station with blood trickling down his face after being arrested during a brawl. A concerned inspector, entering the room, asked: "Where are you bleeding from, lad?" "Chesterfield," came the curt reply.

The story is told in the Lincolnshire police newspaper as a comment on the difficulties of communication with the young.



Whatever you've heard, most of it is probably true.

Contributors: Neil Burrows
Andrew Hulme
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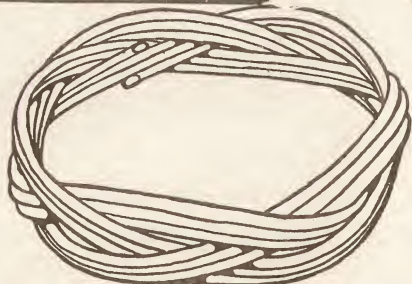
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TURK'S HEAD

